

PROJECT NOS: 02340/9261-4

BBC-1 COLOUR

EPIISODE ONE

D O C T O R W H O 5P

187x

"STATE OF DECAY"

by

Terrance Dicks

| | |
|----------------------------|---------------------|
| Producer | John Nathan-Turner |
| Director | Peter Moffatt |
| Executive Producer | Barry Letts |
| Script Editor | Christopher Bidmead |
| P.U.M. | Anji Smith |
| P.A. | Ros Wolfes |
| A.F.M. | Lynn Richards |
| Assistant | Jane Wellesley |
| Producer's Secretary | Jane Judge |
| | |
| Film Cameraman | Fintan Sheehan |
| Film Recordist | Bryan Showell |
| Film Editor | John Lee |
| | |
| T.M. Lighting | Bert Postlethwaite |
| T.M. Technical | Norman Brierley |
| | Errol Ryan |
| Sound Supervisor | John Howell |
| Vision Mixer | Paul Del Bravo |
| | Carol Johnson |
| Electronic FX | Dave Chapman |
| VT Editor | Rod Waldron |
| | |
| Designer | Christine Ruscoe |
| Visual FX Designer | Tony Harding |
| Costume Designer | Amy Roberts |
| Make-up Artist | Norma Hill |
| Prop Buyer | Al Huxley |
| Show Working Supervisor .. | Chick Hetherington |

EPISODE 1.

I/LDL C041A/71/X Spool 419691 Dur: 22'24"
Transmission: Saturday 22nd November 1980.

EPISODE 2.

I/LDL C042T/71/X Spool 419692 Dur: 23'17"
Transmission: Saturday 29th November 1980.

EPISODE 3.

1/LDL C043N/71/X Spool 419697 Dur: 24'13"
Transmission: Saturday 6th December 1980.

EPISODE 4.

1/LDL C044H/71/X Spool 419756 Dur: 24'54"
Transmission: Saturday 13th December 1980.

| | | | |
|---|--|---|---|
| DEPT. DRAMA SERIES/SERIALS | | From JOHN NATHAN-TURNER | |
| PRODUCER OF 'DOCTOR WHO' | | | |
| Script Editor CHRISTOPHER BIDMEAD | | Project No. 02340/9261-4 | Duration 4 x 25' |
| Title of Play, Series episode or Serial 'STATE OF DECAY' (working title) 5P | | | |
| Author (and Translator) TERRANCE DICKS | | Dramatised/ Adapted by | |
| Director (if known) PETER MOFFATT | | Rec. Wk. & Day (if known) 20: 15 & 16 May | TX Week & Day SATURDAYS WK 48, 49, 50, 51 |
| Studio | | Cast * 22: 29 & 30 May | Large (20 plus) Medium / Small (6 minus) |
| Approx. No. & Type of Sets | | Possible Film Req. | |

TYPE OF DRAMA Modern or Period (give date)

Science Fiction Adventure

Comedy, Drama, Suspense, Thriller, etc.

BRIEF OUTLINE OF PLOT (Information in brackets NOT FOR PUBLICATION)

Imprisoned in the isolated universe of E-space, the DOCTOR and ROMANA make landfall on a strange planet whose state of development seems to be equivalent to our Dark Ages. King ZARGO and his Queen CAMILLA, in the barbaric luxury of their Tower, hold the starving peasants in awe. The spirit of scientific enquiry has been suppressed -- officially. But hidden in the hills a team of Rebels lead by the technologically-inclined KALMAR has set up headquarters inside a dump of rusting scientific equipment whose origins remain a mystery.

The DOCTOR, ROMANA -- and an unforeseen third companion (ADRIC) -- find themselves caught up in a puzzle that deepens into horror as they uncover the secret of the Tower.

(The DOCTOR and Romana are captured by the rebels, but manage to persuade them that as fellow-scientists they should be allowed to investigate the Tower. The King and Queen receive their alien visitors with superficial cordiality; an atmosphere broken, however, as soon as the DOCTOR mentions the contents of a thousand-year-old ship's log he has managed to view at the Rebel HQ. A summons from AUKON, Councillor to the Royal pair, interrupts the proceedings, giving the DOCTOR and ROMANA a chance to explore.

Meanwhile ADRIC, a stowaway in the Tardis, sneaks into the Community Hall of the village, where he is caught attempting to steal a loaf of bread. The wife of the village headman takes pity on him, but cannot save him from the clutches of AUKON, who enters the village to make his "Selection" of the youths.

The DOCTOR and ROMANA have discovered that the Tower is in fact the lost Explorer craft from which the log came, now gutted of all technology, so that the Scout ships that form the three turrets are the only parts that are even remotely in working order.

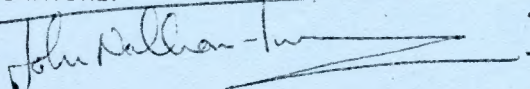
Further investigation reveals the secret of the King and Queen's evil hold over the community: they, together with their Councillor, were the original officers of the Explorer Vessel which left Earth a thousand years ago and was diverted into E-space. The clue of a vat of blood, and the drained bodies of the village youths, reveal the ghastly truth -- ZARGO, CAMILLA and AUKON are Vampires. And their master, the Great Vampire, lies in the ground beneath the Tower -- ready to arise.....!

The DOCTOR persuades the reluctant KALMAR to lead the Rebels and villagers in a concerted attack on the Tower. With their help the DOCTOR, using one of the Scout Ships as a stake to skewer the Vampire through the heart, is able to dispose of the sinister threat forever).

ANY OTHER POINTS (e.g. names of leading artists if known)

Tom Baker as the Doctor, Lalla Ward as Romana, Matthew Waterhouse as Adric.
Guest stars: Emrys James, Rachel Davies and William Lindsay.

PRODUCER'S SIGNATURE:



- a -

Date:

1/5/80

DOCTOR WHO 5P
"STATE OF DECAY"

CAST LIST

| <u>Character</u> | <u>Artist</u> |
|-------------------|--------------------------|
| DOCTOR WHO | TOM BAKER (1-4) |
| ROMANA | LALLA WARD (1-4) |
| ADRIC | MATTHEW WATERHOUSE (1-4) |
| AUKON | EMRYS JAMES (1-4) |
| ZARGO | WILLIAM LINDSAY (1-4) |
| CAMILLA | RACHEL DAVIES (1-4) |
| HABRIS | IAIN RATTRAY (1/2/4) |
| TARAK | THANE BETTANY (1/2/3) |
| KALMAR | ARTHUR HEWLETT (1-4) |
| VEROS | STACY DAVIES (1-4) |
| IVO | CLINTON GREYN (1-4) |
| MARTA | RHODA LEWIS (1/2) |
| KARL | DEAN ALLEN (1) |
| VOICE OF K9 | JOHN LEESON (1/3/4) |
| ROGA | STUART FELL (3) |
| ZOLDAZ | STUART BLAKE (3) |

Non-Speaking Artists

EPISODE 1.

Peasants in village Centre - LEON LAWRENCE,
TOM GANDL, LAURIE GOODE, JILL GOLDSTON,
ALWYN ATKINSON, JULIET DARNLEY, ANGELA TAYLOR,
DENNIS HAYWARD, BOB MARSHALL, DENNIS HEWSON,
MICHAEL JOSEPH, JOE PHILLIPS, MONTY MORRIS,
ERNEST JENNINGS, DOUGLAS JONES, RUBY BUCHANAN,
MARIE ANTONY, VERA LENNOX, EILEEN WINTERTON,
JIMMY MAC.

Peasant in woods - VICTOR CROXFORD.

Guards - REG WOODS, FERNAND MONAST.

Rebels in Rebel HQ - GEORGE SERGHE, MARK MIDDLEL,
JOHN SYLVAN.

Rebels in woods - GEORGE SERGHE, MARK MIDDLEL,
PAUL BARTON, MARTIN CLARK, TIMOTHY OLDROYD.

DOCTOR WHO 5P
"STATE OF DECAY"

Non-Speaking Artists contd.

EPISODE 2.

Peasants in village Centre - LEON LAWRENCE,
TOM GANDL, ALWYN ATKINSON, JULIET DARNLEY,
BOB MARSHALL, MICHAEL JOSEPH.

Guards - REG WOODS, FERNAND MONAST.

Rebels - GEORGE SERGHE, MARK MIDDLEL, JOHN SYLVAN.

EPISODE 3.

Guards - REG WOODS, FERNAND MONAST, BRIAN MOORHEAD.

EPISODE 4.

Guards - REG WOODS, FERNAND MONAST, BRIAN MOORHEAD,
BARNEY LAWRENCE, IAN SHERIDAN, RICHARD SHEEKEY,
MICHAEL BRYDEN.


Rebels - GEORGE SERGHE, MARK MIDDLEL, JOHN SYLVAN.

Peasants - BOB MARSHALL, JIMMY MAC, DENNIS HAYWARD,
DENNIS HEWSON, MICHAEL JOSEPH.

D O C T O R W H O 5P

"STATE OF DECAY"

PART ONE



TK SEQ.1. (Dur: 00'36")
OPENING TITLES

MUSIC

Title
Music
00'00"

S/I
TJ (At 00'25") /
STATE OF DECAY

S/I
TJ (At 00'28") /
BY TERRANCE DICKS

S/I
TJ (At 00'32") /
PART ONE

TK SEQ.1A. (Dur: 00'08")
EXT. TOWER. NIGHT.

00'36"
segue
M.l.

MIX _____ / A GREAT BRONZE
LS Tower. Zoom TOWER, OVERGROWN
in. WITH RED IVY, LOOMS
OVER A COLLECTION
OF DWELLINGS
HUDDLED ABOUT ITS
BASE.

What we are in
fact seeing is a
long-grounded
space ship,
surrounded by
the dwellings of
a small colony.
But it looks like
a wierd alien
castle surrounded
by village huts.

2. INT. STATE ROOM. NIGHT.

2.

(Glass shot)
WS state room.
ZARGO and CAMILLA
on thrones b/g,
AUKON at foot of
dais L. HABRIS
enters and crosses
to below R of
dais.

UNRECOGNISABLY
ONCE THE CON-
TROL ROOM OF
A SPACE SHIP.
BUT THAT WAS A
THOUSAND YEARS
AGO. ALL THE
INTERNAL EQUIP-
MENT HAS BEEN
GUTTED, LEAVING
THE BARE SHELL
OF THE ROOM,
WHICH HAS BEEN
REFURNISHED IN
BARBARIC SPLEN-
DOR.

ON A RAISED DAIS
AT ONE END ARE
TWIN CHAIRS OF
STATE OCCUPIED
BY ZARGO AND
CAMILLA.

WITH THEM IS
AUKON, A SLIGHT
MIDDLE-AGED MAN
IN LONG ROBES.
WE WILL LATER
DISCOVER THAT
HE CARRIES AN
AIR OF FORMID-
ABLE POWER, AND
TREATS ZARGO
AND CAMILLA WITH
AN OUTWARD RESPECT
THAT CONCEALS
CONTEMPT.

HABRIS, THE GUARD
CAPTAIN, ENTERS
FLANKED BY GUARDS,
GRIM, HARSH-
VISAGED MEN WHO
SELDOM SPEAK.

00'49"

3. MCS HABRIS. HABRIS BOWS/
TO ZARGO.
4. M2-S ZARGO/ HABRIS It is the Time of
CAMILLA. Selection, my Lord./
5. MCS AUKON. ZARGO Choose well, Habris.
Let them be filled with life./
6. MCS CAMILLA. AUKON (REPROVINGLY) It is
She turns to spirit that the Great One
ZARGO. prizes./
7. MC2-S ZARGO/ CAMILLA Yet flesh and blood
CAMILLA fav. has its place./
her. She looks THERE IS AN
at him. AIR OF CON-
TROLLED EXCITE-
MENT ABOUT
ZARGO AND
CAMILLA.
9. 4-S AUKON, ZARGO, AUKON I still look in vain/
CAMILLA, with for the first of the Chosen
HABRIS f/g R. Ones. The Great One will need
Take AUKON R to new servants at the Time of
2-S with HABRIS. Arising. Remember that, Habris. M.2.
01115"
- HABRIS My Lord.
- HABRIS goes R. AND HE EXITS.

3. INT. CENTRE. NIGHT.

1. _____ / THE LARGEST OF
IVO comes fwd THE BUILDINGS
from b/g between THAT COMPRISE
two EXTRAS. Pan THE VILLAGE. A
him R to table. KIND OF VILLAGE
HALL WITH MANY
FUNCTIONS.
2. _____ / PEASANTS ARE
MC2-S FEMALE EXTRA GATHERING IN
at table. IVO in THE HALL.
from L behind her
and pulls her up.
3. _____ / THERE IS AN
FEMALE EXTRA starts ATMOSPHERE OF
to come fwd. Jib L FEAR AND TEN-
with IVO to EXTRA SION THOUGH
at f/g table. IVO THE PEASANTS
pulls EXTRA up. ARE TOO COWED
Track out as IVO TO DISPLAY
brings him fwd. MUCH EMOTION.
Pan them R to line
of EXTRAS. IVO
walks down the line. PROMINENT IN
THE GROUP IS
IVO, A MIDDLE-
AGED GIANT OF
A MAN - A
NATURAL LEADER.
HE IS A KIND OF
VILLAGE HEADMAN.
4. _____ / IVO IS ROUGHLY
M2-S MARTA/KARL SHOVING THE
at R end of line. YOUNG ONES INTO
IVO in to L of shot, A LINE ACROSS
nods to KARL, who THE CENTRE OF
goes b/g to kitchen THE ROOM.
area and sits.

IVO Karl! Get back! Get back
out of the way!

A LOOK PASSES
BETWEEN KARL AND
IVO, AND THEN
KARL MOVES OUT
OF THE LINE.

5.

ML3-S HABRIS in
door with GUARDS.
He comes fwd.
IVO in to R of
shot. Track in
and pan R as
HABRIS goes down
the line, so IVO
is f/g L. Track
out and jib R
panning HABRIS
L as he returns
to face IVO.

HABRIS ENTERS
FOLLOWED BY
HIS GUARDS.

HABRIS SURVEYS
THE LINE OF
SCRAWNY YOUNG
PEOPLE. HE
LOOKS UP AND
DOWN THE LINE,
OBVIOUSLY NOT
FINDING WHAT
HE IS LOOKING
FOR.

HABRIS These are the best?

IVO Yes.

Jib R with
HABRIS as he
moves along
the line.
Various EXTRAS
move out L.

MAKING THE BEST
OF A BAD JOB,
HABRIS MOVES
ALONG THE LINE.
EVERY SO OFTEN
HE TAPS A GIRL
OR A MAN ON THE
SHOULDER AND
THEY MOVE AWAY
FROM THE OTHERS
TO FORM A
SEPARATE GROUP.

Continue jib
to end of line
picking up KARL
b/g, MARTA f/g
L.

AT THE END OF
THE LINE HABRIS
NOTICES KARL
SITTING UNOB-
TRUSIVELY IN
THE KITCHEN AREA.

6.

CS IVO.

HABRIS You! Come here!/

7.

A/B

IVO He's not for the Selec-
tion!/

HABRIS I have to obey
procedure.

KARL COMES
FORWARD.



KARL Why? Why do you obey them? You're not evil.

HABRIS Enough!

KARL You eat with us sometimes. I've seen you give my father wine. My mother... my family...

HABRIS knocks
KARL to ground.
Zoom in on
HABRIS.

HABRIS STRIKES
HIM TO THE
GROUND.

8. HABRIS (ASIDE TO IVO) You understand./
CS IVO.

02'40"

9. IVO It has to be done./
HABRIS bends
to pick up
KARL who breaks
L. Fast jib
and pan L with
him. GUARD
stops him.
HABRIS STOOPS
TO PULL KARL
TO HIS FEET BUT
THE BOY SHOVES
HIM ASIDE AND
MAKES A FRANTIC
DASH FOR THE
DOOR.

HABRIS Stop him!

10. The GROUP moves off b/g.
3-S IVO L, HABRIS
b/g, MARTA R.
Pan HABRIS L to
3-S between them.
THE GUARDS
BLOCK KARL'S
PATH AND TAKE
HIM TO JOIN
THE CHOSEN
GROUP. THE
GUARDS MOVE THE
GROUP OFF./
HABRIS LINGERS
A MOMENT.

HABRIS (TO IVO) I can promise nothing, you understand.

IVO LOOKS AT
HIM IN SILENCE.

HABRIS FOLLOWS
THE OTHERS OUT.

11.

GS, EXTRAS f/g,
IVO and MARTA
b/g. EXTRAS
leave L.

IVO TURNS/TO
THE REMAINING
PEASANTS IN
THE LINE.

IVO It is finished. Go.

12.

MC2-S MARTA/IVO.
He takes her in
his arms.

RESIGNEDLY THE
PEASANTS MOVE
OFF./

MARTA THROWS
HERSELF INTO
IVO'S ARMS.

HE PUTS AN ARM
ROUND HER AND
STARES INTO
SPACE, HIS FACE
BLEAK.

M.3.
03101"

(No page 9.)

5. INT. TARDIS. NO TIME.

44.

CS DOCTOR, rotor
R.

/ THE DOCTOR,
ROMANA AND
K9 ARE ALL
GATHERED
ROUND THE
CENTRAL CONSOLE.

THE DOCTOR IS
STUDYING THE
NAVAGATIONAL
INSTRUMENTS
INTENTLY.

ROMANA Well, Doctor?

DOCTOR Yes, I'm fine. The
Tardis is feeling a bit queasy.

03'11"

Jib out R to
include ROMANA
L.

ROMANA Really!

DOCTOR Yes, so would you be if
you were warping about in E-Space.

ROMANA We are.

DOCTOR Yes, but not you
personally.

Jib L panning
ROMANA to R of
DOCTOR.

ROMANA But we are personally
trapped.

DOCTOR There a low probability
we can slip off home through
another CVE.

45.

CS DOCTOR.

ROMANA So we are trapped./

46.

MCS K9.

DOCTOR Please. Don't keep
saying that./

K9 Master?

47. DOCTOR Not now, K9./not now.
MC2-S DOCTOR/
ROMANA.
48. ROMANA SWITCHES
ON/THE SCANNER
Screen opens SCREEN WHICH
to reveal green SHOWS ONLY THE
E-Space. ALIEN GREEN OF
E-SPACE.
- 48A. ROMANA Well we are. Marooned
in the exo-Space/Time continuum./
Resume 2-S.
- DOCTOR Well, it might be quite
nice here.
- ROMANA It might be.
49. DOCTOR Yes./ We won't know till
CS DOCTOR. we've seen the sights, met a few
50. more people./
MC2-S DOCTOR/
ROMANA fav. her.
- ROMANA Supposing there aren't
any other planets here?
- DOCTOR Come on - E-Space isn't
that small. Something's bound to
turn up.
51. ROMANA You are incredible./
CS DOCTOR.
52. DOCTOR Well, yes, I suppose I am
really. I've never given it much
thought./
MCS K9. Pan
him L to DOCTOR'S
feet. DOCTOR
bends into shot
L.
- K9 Master?
- DOCTOR Not now, K9! What is it?
- K9 There is one isolated planet
at extreme limit of scanner range.

DOCTOR Well, why didn't you tell me? Is it inhabited?

K9 Habitable.

DOCTOR Atmosphere?

53. MS ROMANA.
Jib R panning
her L, craning
down to 3-S.

K9 Atmosphere and gravity
approximate closely to Earth
normal. Day equivalent to twenty-/
three point three Earth hours,
year to three hundred and fifty
Earth days.

ROMANA LOOKS
UNBELIEVINGLY
AT THE DOCTOR.

54. C3-S ROMANA/
DOCTOR/K9.

ROMANA How did you know?/

DOCTOR Oh, knowing's easy.
Everyone does that ad nauseam. I
just sort of hope.

TK SEQ.1B. (Dur: 00'05")
EXT. TARDIS IN SPACE. NO TIME.

M.4.
04'28"

LS Tardis spinning
through green
space.

/ THE TARDIS
SPINS MERRILY
ON ITS WAY
THROUGH E-SPACE.

(No page 13.)



7. INT. TARDIS. NO TIME.

56. MC2-S K9/DOCTOR. / AS BEFORE.
THE DOCTOR AND
K9 ARE STUDYING
THE SCANNER
SCREEN.

DOCTOR What do you make of it,
K9?

K9 Localised concentration of
metal artefacts suggests high
technology.

55. Planet on DOCTOR Civilization?/
screen.

A ROSEATE
PLANET IS TO BE
SEEN ON THE
SCREEN.

57. MCS ROMANA. K9 Low energy levels suggest
primitive life forms./

58. MC2-S K9/DOCTOR. ROMANA Sounds as if it's come
and gone./

K9 Anomalous data.

DOCTOR Well, at least there's
life.

04'51"
segue
Tardis

Tardis
04'51"

TK SEQ.2. (Dur: 00'48")
EXT. WOODS. DAY.

WS clearing -
Tardis appears
and DOCTOR and
ROMANA come out.

/ THE TARDIS
MATERIALISES
AT THE EDGE
OF A WOOD.

04'56"

THE DOOR OPENS
AND THE DOCTOR
AND ROMANA
EMERGE./ THEY
LOOK AROUND THEM.

MC2-S DOCTOR/
ROMANA fav.
him.

IT IS A PLEASANT
SPRING DAY, SUN-
SHINE, BIRDSONG,
AN AIR OF RURAL
PEACE.

DOCTOR (BEAMING) Yes. Very
nice.

ROMANA Why here?

DOCTOR Well, I put us down close
to K9's energy concentration.

DOCTOR looks
through spy-
glass.

HE FISHES A
SPYGLASS FROM
HIS POCKET, PUTS
IT TO HIS EYE
AND SCANS THE
SURROUNDING
COUNTRYSIDE.

DOCTOR Ah - there! Look!

M.5.
05'16"

He passes it
to ROMANA who
looks.

HE PASSES THE
SPYGLASS TO
ROMANA, WHO
LOOKS./

ROMANA'S pov
of the Tower.
(00'08")



ROMANA'S POV AS
SEEN THROUGH THE
SPYGLASS.

Pan down Tower
to village
buildings.

THE TOWER WITH
THE VILLAGE AS
TK.1A. BUT THIS
TIME THE WHOLE
SCENE IS SUNLIT
AND PRESENTS A
PEACEFUL, OLD-
WORLD APPEARANCE.

DOCTOR The protective castle...
village dwellings huddled like
ducklings/round their mother.
Typical medieval scene.

MC2-S fav.
ROMANA.
DOCTOR takes
back spyglass.

ROMANA K9 said high technology.

SHE HANDS BACK
THE SPYGLASS.

DOCTOR Computers aren't
infallible.

ROMANA Shhh!/

WS - DOCTOR
goes back into
Tardis.

THE DOCTOR GOES
BACK INSIDE THE
TARDIS.

7A/8. INT. TARDIS. DAY.

59.

MCS K9.

60.

MLS DOCTOR. Pan
him R to coat-
stand.

THE DOCTOR COMES
BACK INTO THE
TARDIS.

HE REACHES FOR
HIS SCARF FROM
THE COATSTAND
AND WRAPS IT
ROUND HIS NECK.

05'39"

61.

MCS K9. Pan
him L to 2-S
with DOCTOR.

DOCTOR It's awfully nice out
there, K9. The protective castle
with the village dwelling
huddled/like ducklings around
their mother. Classic medieval
scene. You'd better stay here.

K9's TAIL DROOPS.

DOCTOR Come on, K9. Someone's
got to stay on guard. And you can
compute a reverse transition from
existing data - you love doing
that, hey?

Pan DOCTOR L
to door.

AND WITH THAT
HE IS OFF.

65.

MS ADRIC out of
door R. Crab R
panning him to
door L.

K9'S TAIL WAGS./

AFTER A MOMENT
A DOOR SOMEWHERE
ELSE IN THE
TARDIS OPENS
AND ADRIC TIP-
TOES CAUTIOUSLY
ACROSS THE CORRIDOR.

66.

K9 at back of
console calculating.

DOCTOR (OOV) Bye bye, K9./

MEANWHILE K9
HAS PLUGGED
INTO THE CON-
SOLE AND IS
WHIRRING AWAY
WITH HIS CAL-
CULATIONS.

M.6.
06'01"

06'17"

TK SEQ.3. (Dur: 00'24")
EXT. WOODS. DAY.

ML2-S DOCTOR/
ROMANA. Track
out as they
come fwd. They
stop and look L.

/ THE DOCTOR
AND ROMANA
CONTINUING
ON THEIR WAY.
THE DOCTOR IS
CHATTING HOPE-
FULLY.

DOCTOR On the other hand, they
may have opted deliberately for
a semi-rural culture. It's a
mistake to judge by appearances.
Hello?/

PEASANT over
DOCTOR'S L
arm.

THEY HAVE COME
SUDDENLY FACE
TO FACE WITH A
PEASANT. HE
WEARS ROUGH
HOMESPUN GARMENTS,
CARRIES A PRIMITIVE
AGRICULTURAL
IMPLEMENT, AND
LOOKS GENERALLY
BRUTISH AND
UNKEMPT.

DOCTOR Hello. Maybe you can
help us. We were wondering...

PEASANT backs
away. Pan him
R picking up
DOCTOR and
ROMANA R.

THE PEASANT
TOUCHES EARS,
EYES AND MOUTH
IN SOME RITUAL
GESTURE, THEN
TURNS AND CRASHES
OFF THROUGH THE
BUSHES WITH AN
INARTICULATE
GRUNT OF FEAR.

DOCTOR I should have asked him
the name of his tailor!

ROMANA You mustn't judge by
appearances, Doctor!

DOCTOR No.

DOCTOR exits L.
Hold on ROMANA.

HE GIVES HER
A REPROACHFUL
LOOKS AND STALKS
ON.

ROMANA He's probably the
Astronomer Royal!

9. INT. CENTRE. DAY.

13. GS PEASANTS / A FEW PEASANTS
eating. IVO ARE FINISHING
in b/g L and BOWLS OF GRUEL.
fwd to f/g IVO AND HABRIS
table. ARE WATCHING
THEM.
14. WS - IVO b/g IVO (SHOUTING) Get a move on
R, EXTRAS you lot, or you'll be late./
leaving b/g.
- 14A. C/A EXTRA getting THE PEASANTS
up from table. HUNGRILY SLURP
UP THE REMAINS
OF THEIR GRUEL
AND SHUFFLE
RELUCTANTLY OFF.
- 14B. Resume WS. IVO IVO RESUMES
comes fwd to face CONVERSATION
HABRIS. WITH HABRIS.
- 14C. MCS HABRIS. IVO Increase the food allowances
and you'll get better results.
They're too weak to work harder./
- HABRIS I am the one who has to
report to the Tower.
- IVO You're the one who has to
tell them about poor harvests.
15. MC2-S IVO over HABRIS I'll see what I can do./
HABRIS' R
shoulder. IVO That's what you said about
my son.
- HABRIS When there's news, I'll
tell you.

16. DOCTOR'S hand taps HABRIS on the shoulder. IVO News! When is there ever news!/
4-S. DOCTOR (OOV) Hello!

HABRIS AND IVO
TURN IN AMAZE-
MENT TO SEE THE
DOCTOR AND ROMANA.

THEY BOTH REACT
WITH ASTONISHMENT
AND FEAR. BOTH
MAKE THE RITUAL
EARS, EYES AND
MOUTH GESTURE.

SOMEWHAT BAFFLED,
THE DOCTOR RECI-
PROCATES BY
COPYING THE
GESTURE.

IVO AND HABRIS
STARE AT THEM.

IVO You're not from the village.

HABRIS Or the Tower.

ROMANA That's right.

IVO It isn't possible. There's
nowhere else. How can you be here?

DOCTOR Well...

HABRIS REACTS
TO THE NOTE OF
AUTHORITY.

HABRIS My Lord?

DOCTOR No, no, please - just
'The Doctor' will do. This is
Romana.

HABRIS My Lord, how may I serve you?

DOCTOR How may you serve me?...

HABRIS My Lord's command...

DOCTOR We were just wondering if there were any scientists in your village?

MORE SHOCK AND
HORROR FROM IVO
AND HABRIS.
THEY LOOK AT
EACH OTHER,
APPALLED. IT
IS AS THOUGH
THE DOCTOR HAS
ENQUIRED AFTER
SORCERERS OR
BLACK MAGICIANS.

19. DOCTOR ...Witch-wiggler?
 Wangatur?/ Fortune teller?
 Mundanugu?/
20. CS DOCTOR.
 4-S A/B.

IVO Such things are forbidden.
We know nothing of them here.

HABRIS to door
b/g.

HABRIS If my Lord will excuse
me... my duties...

HE EDGES PAST
THE DOCTOR AND
ROMANA AND RUNS
OUT OF THE DOOR.

DOCTOR Yes, I take it you don't
get many strangers here?

IVO Strangers?

21. DOCTOR Yes. Visitors./ Foreign
 C2-S IVO/DOCTOR. devils, you know, people you don't
 know.
22. IVO Everyone here is known./
 3-S. ROMANA
 down to L of
 DOCTOR.

ROMANA What about people from the next village, or the nearest town?

IVO There is only the village and the Tower. Nowhere else.

DOCTOR Who lives in this Tower of yours?

23.

C2-S IVO/DOCTOR.

IVO (ANGRILY) Why do you ask what everyone must know?/ Are you sent to test me? I am Ivo, headman of this village like my father before me, and his father before him. The Lords know I am loyal.

DOCTOR Please don't shout. Splendid I'm sure. So, you serve the Lords - and what do the Lords do for you?

IVO They protect us from the Wasting.

M.7.
08'39"

24B.

3-S A/B.

DOCTOR Did you say 'The Wasting'?/

IVO goes OOS R.

IVO (SHUTTING UP) I have work to do.

ROMANA moves towards door,
DOCTOR follows.

ROMANA Come on, Doctor. This is silly.

08'49"

ROMANA MARCHES
INDIGNANTLY OFF
BUT THE DOCTOR
STOPS HER AND
CROSSES TO IVO./

25.

3-S, IVO at table
f/g R, ROMANA and
DOCTOR b/g L.
DOCTOR comes fwd
to behind L of
IVO.

DOCTOR Oh, come on, Ivo. These Lords of yours - how long have they ruled over you?

IVO Forever.

DOCTOR Really? As long as that!
Well that's a long time!

26. DOCTOR goes b/g.

THE DOCTOR GIVES
HIM A THOUGHTFUL
LOOK AND EXITS./

MS IVO. Pan him
L to close door,
then to locker
in wall below
door.

IVO STARES AFTER
HIM FOR A MOMENT.
WHEN HE IS SURE
THEY HAVE GONE
HE CROSSES TO
THE DOOR, CLOSES
IT, THEN GOES TO
A HIDDEN LOCKER.
HE TAKES OUT A
SMALL WALKIE-
TALKIE DEVICE OF
ULTRA MODERN
DESIGN AND
SWITCHES IT ON.
LOOKING ROUND TO
MAKE QUITE SURE
HE IS ALONE, HE
SPEAKS URGENTLY
IN A LOW VOICE.

Track in on
him to CS.

IVO Kalmar! Kalmar, can you
hear me?

THERE IS AN
ANSWERING CRACKLE
FROM THE DEVICE.

IVO Two strangers, here in the
village!

HE PAUSES. THERE
IS ANOTHER CRACKLE.

IVO That's right - strangers.
They were asking about scientists.

M.8.
09'07"

10. INT. TARDIS. DAY.

M.8.
contd.

68.

MLS door R of set.
ADRIC out. As he
comes fwd, job R
panning him L
towards exit doors.
K9 in from R
behind console.

/ K9 IS STILL
HAPPILY COM-
PUTING.

THE DOOR OPENS
AND ADRIC EMERGES
CAUTIOUSLY BEHIND
HIM.

THINKING THE
COAST IS CLEAR,
ADRIC WALKS
JAUNTILY ACROSS
THE TARDIS TOWARDS
THE DOOR, WHEN K9
WHIRLS ROUND, THE
BLASTER EXTRUDING
FROM BENEATH HIS
NOSE.

K9 Halt!

ADRIC STOPS IN
HIS TRACKS.

K9 Your presence here is
unauthorised. Explain.

69.

CS K9. ADRIC You remember me, K9.
Adric?/

70.

2-S A/B. K9 Immature humanoid. Non
hostile./

THE BLASTER
RETRACTS.

Jib in L as
ADRIC crouches.

ADRIC That's better.

K9 Your presence is still
unauthorised. Explain!

ADRIC I stowed away.

09'49"

- K9 Stowed what away?
71. ADRIC Myself. I'm a stowaway./
CS K9.
72. K9 Stowaway - one who hides in
a ship to obtain free passage./
CS ADRIC.
73. ADRIC I thought I'd join up
with the Doctor and see the
universe. Where are we?/
CS K9.
74. K9 An unidentified planet in
what is referred to as E-Space./
CS ADRIC.
75. ADRIC What space?/
CS K9.
76. K9 E-Space. To distinguish it
from the larger N-Space of our
own origin./
2-S ADRIC/K9.
- ADRIC Oh, I see. That problem
again.
- K9 These concepts are unknown
to me. Doctor, Master, will
explain.
77. ADRIC Where is he?/
CS K9.
78. K9 Doctor and Mistress Romana
have gone in search of astro-
navagational data. When I have
finished my calculations.../
2-S A/B.
- Pan up with
ADRIC as he
rises and makes
for the door.
- ADRIC Now you just stay here and
get back to your sums and I'll go
and find them.
79. HE HEADS FOR
THE DOOR./
CS K9.
80. K9 Stop! Your expedition is
dangerous and unnecessary./
MCS ADRIC.

Pan down to 2-S
as he bends.

ADRIC TURNS
BACK.

ADRIC Listen, K9, I'm a stow-
away. I shouldn't be here at all.

K9 Correct.

81. ADRIC Then the sooner I leave
the better./
CS K9.

K9 The conclusion is logical.

82. 2-S. ADRIC
straightens
up and moves
to door b/g.
He pauses in
the doorway,
then goes.

K9 GIVES A
BEEP/AND THE
TARDIS DOORS
OPEN.

ADRIC TURNS IN
THE DOORWAY.

ADRIC Gottcha!

83. HE WAVES TO K9
AND SLIPS OUT./
CS K9.

K9 COCKS HIS
HEAD, PUZZLING
OUT ADRIC'S LAST
REMARK.

M.9.
10'56"



TK SEQ.4. (Dur: 01'03")
EXT. WOODS. DAY.

M.9.
contd.

L2-S DOCTOR/
ROMANA. Track
out with them
crabbing L.

THE DOCTOR AND
ROMANA ARE
WALKING ALONG
A GLOOMY OVER-
SHADOWED FOREST
TRACK - PLENTY
OF HIDING PLACES
FOR AMBUSHERS.
EVENING MIST
DRIFTS EERILY
THROUGH THE
TREES. THERE
IS A HIGH-PITCHED
CHITTERING SOUND.

11'06"

ROMANA How much further are
we going?

DOCTOR (IMMERSED IN HIS TRAIN
OF THOUGHT) ...These people are
more complicated than you think...
Oh, only as far as the next
village.

ROMANA But there isn't another
village. What's that noise?

Curve past end
of trees to
look down
avenue as DOCTOR
advances a bit
ahead of ROMANA.
He stops and
turns back to
face her.

DOCTOR Oh, just bats. They come
out at night, you know... What do
you mean 'there isn't another
village'? There's got to be
another village. Just a minute...
maybe you're right - K9's orbital
scan. This settlement was the
only thing to show up on it.

ROMANA Doctor! Look!

MS TARAK.

ROMANA POINTS./

A GREY-CLOAKED,
HOODED FIGURE
HAS APPEARED IN
THE TREES BEFORE
THEM./

3-S

M.10.
11'36"

HOODED FIGURE
f/g L, DOCTOR
and ROMANA
behind him R.
Other FIGURES
step in through
tree trunks.

THEY LOOK ROUND.

MORE GREY-HOODED
FIGURES ARE
SURROUNDING THEM.

ROMANA Say something!

11'41"

THE DOCTOR
ADDRESSES THE
NEAREST FIGURE.

DOCTOR Hello. I'm the Doctor
and this is Romana...

NO REPLY.

THE GREY-HOODED
FIGURES CLOSE
IN MENACINGLY./

MS TARAK.
He steps fwd.

CS DOCTOR -
he turns round
in a circle.

DOCTOR We were just passing your
charming planet/and we thought
we'd uh... well, just drop in...
Look, I know this may seem a silly
sort of question, but we were just
wondering if you could tell us
something about E-Space...
E-Space?/... Perhaps not...

MCS TARAK.

CS DOCTOR.

11. INT. STATE ROOM. DAY.

10. 4-S AUKON, ZARGO, CAMILLA, HABRIS. / HABRIS IS REPORTING TO ZARGO AND CAMILLA. AUKON STANDS BESIDE THEM.

ZARGO What do you mean 'vanished'?

HABRIS We scoured the village.

ZARGO Then the rebels must have them.

11. MCS CAMILLA. CAMILLA Strangers! At a time like this./ Why did you not sieze them when they first appeared?/

12. MCS HABRIS.

13. CS ZARGO. HABRIS I had no orders, my Lady. And... there was something about them. They were no peasants, that I swear. They were... Lords./

14. CS HABRIS. ZARGO We are your Lords, Habris. There are no others./

15. 4-S. HABRIS (COWED) Forgive me./

ZARGO More patrols immediately. They must be found.

HABRIS At once, my Lord.

HABRIS goes R.

HABRIS BOWS
AND TURNS TO
LEAVE.

16. MS HABRIS. He stops and turns. AUKON Wait!/
AUKON Wait!/
MS HABRIS. He stops and turns.

HABRIS STOPS
AND TURNS.

17. HABRIS Master?/
4-S, HABRIS f/g.

AUKON I will discover the
whereabouts of these strangers.
Spare your guards.

18. ZARGO But strangers, Aukon!/
CS AUKON.

M.11.
12'46"

18A. SLOW AUKON If they are still on this
MIX planet, my servants/will find
CS bat in them.
slow motion
flight.

TK SEQ.4A. (Dur: 00'07")
ANIMAL MARVELS BAT FILM

THE HIDEOUS
SHAPE OF A BAT
APPEARS, SLOWLY
WINGING ITS WAY
TOWARDS US.



TK SEQ.5. (Dur: 00'31")
EXT. WASTELAND. DAY.

M.11.
contd.

H/A WS through
f/g foliage.
HOODED FIGURES
in from R with
DOCTOR and
ROMANA. Pan
group L past
big crater
where DOCTOR
catches sight
of abandoned
equipment.

/ A SPRAWLING
RUBBISH TIP,
LONG OVERGROWN
WITH WEEDS AND
EARTH, DISGUISED
LONG-BURIED
SHAPES THAT
MIGHT ONCE
HAVE BEEN
MACHINERY.

THE DOCTOR AND
ROMANA ARE
HUSTLED ALONG
BY THEIR
CAPTORS/TO A
DOORWAY
HIDDEN IN
THICK UNDER-
GROWTH.

Group comes from
f/g and recedes
to doorway. They
all disappear
inside.

THE DOCTOR AND
ROMANA ARE
USHERED INSIDE
AND THE DOOR
CLOSES BEHIND
THE LITTLE
GROUP.



12. INT. REBEL HQ. DAY.

M.11.
contd.

110.

KALMAR at console
f/g, door b/g L.
TARAK in followed
by ROMANA and
DOCTOR. KALMAR
rises.

/ A LARGE UNDERGROUND
CHAMBER, SCATTERED
WITH PILES OF
MACHINERY AND
ELECTRONIC EQUIP-
MENT, MOST OF IT
BATTERED AND RUSTY.

THE EQUIPMENT IS
PARTLY DISASSEMBLED
AND IT IS OBVIOUS
THAT PEOPLE HAVE
BEEN WORKING ON IT,
TRYING TO GET IT
GOING AGAIN.

THE ROOM ALSO
HOLDS BASIC LIVING
EQUIPMENT, CHAIRS,
TABLES, BUNKS ETC.

PROMINENT IN THE
FOREGROUND IS A
VIDEO CONSOLE,
BASICALLY A
BATTERED CABINET
WITH A SCREEN AND
A FEW CONTROLS.

KALMAR, A THIN,
WIRY, WHITE-
HAired OLD MAN,
IS WORKING ON THE
CONSOLE. KALMAR
IS THE LEADER OF
THE REBELS,
FANATICALLY
DEVOTED TO THE
REDISCOVERY OF
SCIENTIFIC
KNOWLEDGE.

TARAK, LEADER OF
THE RAIDING PARTY,
IS HIS NUMBER TWO.
TARAK IS CONCERNED
ONLY WITH THE
PRACTICAL APPLIC-
ATION OF SCIENCE.
KNOWLEDGE ONLY
INTERESTS HIM IF
IT IS USEFUL IN
THEIR STRUGGLE.

M.11.
contd.

ONE OR TWO
OTHER REBELS
ARE SCATTERED
ABOUT THE ROOM,
WORKING ON
EQUIPMENT OR
JUST LOOKING ON
CURIOUSLY -
ASTONISHED TO
SEE STRANGERS.

TARAK BRINGS
THE DOCTOR AND
ROMANA INTO THE
ROOM. HE TAKES
OFF HIS GREY
CLOAK TO REVEAL
ROUGH PEASANT
CLOTHING.

As DOCTOR moves
down L, track out
a bit jibbing L
and holding GROUP.

THE DOCTOR IS
LOOKING ROUND
THE ROOM IN
FASCINATION,
TAKING EVERY-
THING IN.

111.

DOCTOR Well, it's quite a
technacothaka you've got here./

13'43"

MCS ROMANA.
Track out R
panning her L
to 3-S with
DOCTOR and
TARAK.

ROMANA Doctor?

DOCTOR Mmm.

ROMANA What's a technacothaka?

DOCTOR I don't know, I think it's
some sort of museum.

112.

THE REBELS COME
FORWARD./

GS A/B. VEROS
in to R of DOCTOR
and takes his
scarf. Jib R
with DOCTOR who
moves in to
below L of
console.

VEROS Look at their faces! Look
at their clothes! They're
strangers!

113.

TARAK We found them in the forest.
He calls himself 'Doctor'./

CS KALMAR.

114. KALMAR Doctor! It is a word I've seen in the old records. It's a title, used by scientists. Are you a scientist, Doctor, like me?/
- MS DOCTOR. Crab R with him to table b/g. TARAK in to behind L of him.
- KALMAR PRONOUNCES THE WORD WITH A KIND OF REVERENCE.
- DOCTOR Well, I've dabbled a bit.
- TARAK He was asking about scientists in the Centre. (TURNING TO THE DOCTOR) All right, it's time for some answers.
- THE DOCTOR IS WANDERING ROUND THE ROOM LOOKING AT VARIOUS BITS OF EQUIPMENT, NODDING IN SATISFACTION.
- DOCTOR What do you mean - who are we? Where do we come from? That sort of thing?
- TARAK It'll do for a start.
115. DOCTOR Oh come on, let's not talk/about us. (INDICATING THE JUNK) This looks much more interesting. I see you've got some of it working?
- 3-S, KALMAR f/g L, TARAK and DOCTOR b/g R. DOCTOR comes fwd. As he crouches R of KALMAR track in on them.
- KALMAR We have a generator. It gives us power for air, light and heat. And the communicators.../
116. CS TARAK.
117. TARAK (BITTERLY) But no weapons, eh Kalmar?/
- CS KALMAR. He swivels to face TARAK.

118. KALMAR When we have rediscovered
basic scientific principles we
shall be able to make weapons of
our own./ But it takes time!/
4-S KALMAR/DOCTOR
f/g, VEROS/ROMANA
119. b/g. TARAK How many of us have lived
and died because everything takes
120. time!/
GS. TARAK in L.
MCS ROMANA.

121. ROMANA How long have things
been like this?/
GS, DOCTOR f/g.

122. KALMAR Forever. The Lords rule
in the Tower, the peasants toil
in the fields. Nothing has
changed in a thousand years./
CS TARAK.

123. TARAK But it will change when
we overthrow - the Lords./
GS A/B. DOCTOR
rises. Track
in to lose
ROMANA.

M.12.
15'05"

DOCTOR What? Isn't that a bit
dangerous? I mean, a chap in the
village told me that the Lords
protected you from the Wasting.

KALMAR You know about the
Wasting?

DOCTOR Well, only by hearsay.
What is the Wasting?

TARAK The Wasting?

DOCTOR Yes.

TARAK The Wasting is... the
Wasting.

DOCTOR Ah!

13. INT. CENTRE. DAY.

M.12.
contd.

27. MS MARTA slicing / THE CENTRE IS
veg into pot. EMPTY EXCEPT
FOR MARTA,
IVO'S WIFE,
WHO IS PRE-
PARING A POT
OF GRUEL./
28. LS ADRIC in door.
Track out as ADRIC
fwd to in front of
table. ADRIC SLIPS
CAUTIOUSLY IN
AND LOOKS
AROUND./
29. MS MARTA. Pan her
R below cooking pot. MARTA SENSES
SOMETHING./
30. MS ADRIC. Pan him
R past pillar. As
he comes fwd to
behind second
pillar, see MARTA
behind him R. She
comes fwd. As he
lifts loaf MARTA'S
hand grabs his.
Pan R as she swings
him round R losing
her. MARTA SEES THE
HAND AND GRABS
IT, PULLING
ADRIC INTO
THE LIGHT.

MARTA Got you!

31. MC2-S MARTA over
ADRIC'S L
shoulder. SHE LOOKS AT
HIM IN HORROR./
- MARTA Who are you? How did you
come here?

ADRIC Oh I walked.

MARTA I don't know you!

ADRIC I don't know you either.

32. MARTA But that's not possible.../
MS ADRIC.

15'52"

ADRIC comes fwd.

Pan L as he
crosses to f/g
L, picking up
MARTA behind
him.

ADRIC TEARS
HUNGRILY AT
THE LOAF.

ADRIC I'm looking for two friends
of mine. Don't suppose you've seen
them, have you? Tall man with
curly hair and a silly scarf.
There'd be a girl with him.

She comes fwd.

MARTA There were two strangers
here earlier. A Lord and a Lady.

ADRIC turns
to face her.

ADRIC Any idea where they would
be?

33.

MARTA They went to the Tower./

3-S, IVO coming
fwd between
ADRIC and MARTA
f/g L and R.

IVO ENTERS AND
SEES ADRIC WITH
HIS BREAD. HE
GRABS THE BOY
AND SHAKES HIM.

IVO What are you doing with my
bread? Who are you?

MARTA He's looking for the two
strangers.

IVO pushes
ADRIC up L.

IVO Let him look somewhere else
then.

34.

HE SHOVES ADRIC
AWAY./

M2-S MARTA/IVO.
Jib R and pan her
L to 2-S with
ADRIC.

MARTA'S KINDNESS
GETS THE BETTER
OF HER FEAR.

MARTA No, you can't let him go
out now, it's not safe. Let him
stay the night at least. Maybe
his friends will come for him.

IVO comes into
shot from R to
b/g and sits.
Jib L holding
ADRIC L as
MARTA to b/g
R. She comes
fwd to above R
of ADRIC.

IVO And what if someone from the
Tower comes, eh?

MARTA What, now? That's hardly
likely.

SHE TAKES A
ROUGH COAT
AND OFFERS IT
TO ADRIC.

MARTA Here, boy, take this. It ^{M.13.}_{16'39"}
belonged to my son.

ADRIC LOOKS AT
THE GARMENT
WITH DISTASTE.

ADRIC Whatever you say.

MARTA HELPS
HIM INTO THE
COAT. HE GRINS
DISARMINGLY AT
HER.

35. ADRIC Well, if I'm staying.../
ADRIC to cooking
pot R f/g, IVO
b/g L. MARTA
joins IVO b/g.
HE CROSSES TO
THE POT AND
HELPS HIMSELF.
HIS FACE FALLS.

35A. ADRIC You wouldn't have any
cheese, would you?/
MARTA/IVO.

35B. MARTA Cheese?/
3-S A/B.

SEEING THEIR
BLANK FACES.

ADRIC Never mind.

17'15"

134. CS ROMANA. KALMAR So they say./

ROMANA I can see you've got a lot to rebel against.

135. Screen with DOCTOR R. Screen lights up. DOCTOR rises and back away. The screen goes dark. DOCTOR Just a minute.../Got it! Haha! Now we'll find out something.

THE VIDEO SCREEN HAS LIT UP. THE DOCTOR STEPS BACK TO VIEW HIS HANDI- WORK - THE SCREEN FLICKERS AND DIES./

138. 2-S TARAK/DOCTOR.

DOCTOR I... Oh well, it must have been out of guarantee. An instruction manual would be useful.

ROMANA in R to sit at console, KALMAR/DOCTOR behind her.

ROMANA COMES FORWARD TO THE CONSOLE.

ROMANA Nonsense. It's just a standard Earth-type data bank. We'll have to crack the entry code but...

SHE BREAKS OFF, SUDDENLY REALISING THAT SHE'S BEEN TOO CAUGHT UP IN THE TECHNOLOGY TO SEE WHAT'S BEEN STARING HER IN THE FACE. SHE LOOKS AT THE DOCTOR.

ROMANA Earth-type!!

THE DOCTOR NODS DELIGHTEDLY.

Jib R a little
panning DOCTOR
L to L of
ROMANA. He
bangs console.

DOCTOR Homely old technology.
Back on 20th Century Earth the
engineers used to just...

139. Screen, ROMANA R. HE THUMPS THE
CONSOLE./THE
SCREEN SPRINGS
BACK TO LIFE
DISPLAYING AN
INITIATING MENU. M.14.
18'31"

DOCTOR Definitely an Earth device!

140. CS ROMANA. ROMANA (READING FROM THE CONSOLE)
"Ship's manifest and cargo, flight
plan from Earth."/ So it is Earth.
141. 4-S VEROS/KALMAR/
DOCTOR/ROMANA. "Crew of exploration, vessel Hydrax
en route from Earth, destination
Beta Two in the Perugellis Sector./

DOCTOR Yes, instead of which
they finish up here.

142. CS ROMANA. ROMANA Mmm. They must have gone
through a CVE as well./ "Ship's
Officers:"...

WE SEE THE GREEN
PHOSPHOR SCREEN.
WITH ONE OR TWO
CORRUPTIONS THE
LEGEND APPEARS.

143. CS screen dis-
playing ship's
log. ROMANA ..."Captain: Miles Sharkey/
Navagational Officer: Lauren
Macmillan. Science Officer:
Anthony O'Connor. Identification
pictures follow." It's still
144. 4-S. legible./

144A. CS screen dis-
playing photo
of AUKON. DOCTOR Yes, not bad after a
thousand years/in memory.

145. MCS TARAK. THE CAPTIONS ARE
FOLLOWED BY SIMI-
LARLY CORRUPTED
HEAD AND SHOULDER
PHOTOGRAPHS./

146. TARAK Those faces!/
CS screen displaying photo of ZARGO.
HE IS STARING AT THE SCREEN. WHAT WE ARE SEEING ARE ZARGO, CAMILLA AND AUKON. THEY LOOK YOUNG AND FIT AND WEAR SPACE UNIFORMS.
- 146A. DOCTOR Yes, they must be long since/dead.
CS screen displaying photo of CAMILLA.
- 146B. TARAK I was a Tower Guard before I joined Kalmar./ I saw them every day./
CS screen displaying photo of AUKON.
148. TARAK LOOKS AGAIN. THE IMAGES ARE VERY DEBASED.
MCS DOCTOR. Jib R again as DOCTOR comes round to f/g R of TARAK. Track in on them.
TARAK But as you say, it can't be.
- DOCTOR Who did you see every day?
- TARAK The Three who Rule. The King, his Queen...
- 148A. DOCTOR That's two./
CS TARAK over DOCTOR'S L shoulder.
- 148B. TARAK Aukon, the Councillor./ No, 19'35"
Resume 2-S. I'm sorry. I see their faces everywhere. (SAVAGELY) If you knew these people, Doctor!
149. DOCTOR Well,/I think it's time we got to know them, don't you, Romana?
GS. DOCTOR comes fwd to R of ROMANA and crouches. VEROS goes R to TARAK and KALMAR.
150. VEROS (TO KALMAR) They're supposed to be our prisoners/- or have you forgotten that?
3-S KALMAR/ VEROS/TARAK.

151. KALMAR (WITH AUTHORITY) No.
While I lead I will make the
decisions. They are free to go./

CS DOCTOR. He
rises.

DOCTOR Thank you.

TK SEQ.6. (Dur: 01'18")
EXT. WOODS. DUSK.

M.15.
19'54"

L2-S DOCTOR/
ROMANA.

/ THE FIRST HINT
OF AN EERIE
GREENISH DUSK
DESCENDING./

M2-S DOCTOR/
ROMANA approaching.
Crab L with them.

THE DOCTOR AND
ROMANA ARE
HURRYING ALONG.

ROMANA It seems to be getting
dark suddenly.

DOCTOR Night must fall, Romana.
Even in E-Space.

THERE IS A CHITT-
ERING SOUND.

They stop and
look up.

ROMANA It doesn't feel natural...
There's that noise again.

DOCTOR It's only bats.
Quite harmless./

Cloud of bats
in sky.(00'02")

2-S cowering.

CS DOCTOR. Bat
lands on neck.

SOMETHING SWOOPS
DOWN FROM THE
DARKNESS AND
STRIKES AT THE
DOCTOR'S NECK./

Resume 2-S. He
knocks it off,
puts hand to
his neck -
blood.

DOCTOR Ouch!

HE PUTS A HAND
TO HIS NECK -
BLOOD.

DOCTOR Well in theory! That one
was a bit carnivorous.

ROMANA Do you mind if we get a
move on?

They run OOS L.

THEY HURRY ON./

Ribbon of bats
over woods.
(00'05")

THE SKY NOW HAS
A DEFINITE GREEN-
ISH HUE. A LONG
TRAIL OF BATS
STREAM OVER THE
WOODS TOWARDS
THEM./

WS with gnarled
tree f/g. DOCTOR
and ROMANA run
fwd from b/g.

THEY RUN ON,
FASTER AND FASTER./
BATS SWOOPING
OVER THEM.

DOCTOR pulls ROMANA
past tree and
they run off R.

DOCTOR Come on! Come on!./

DOCTOR and
ROMANA run L-R
on far side of
lake.

PERIODICALLY A
BAT SWOOPS DOWN
TO THE ATTACK./

L2-S DOCTOR/ROMANA
running fwd. They
fall to ground f/g.
ROMANA looks up
and points.

AFTER A LONG AND
TERRIFYING CHASE
THE DOCTOR AND
ROMANA STUMBLE
TO A HALT AND
FALL TO THE
GROUND COVERING
THEIR FACES.

IT DARKENS STILL
FURTHER. ROMANA
LOOKS UP AND
POINTS.

ROMANA Look!./

Swirling cloud
of bats fills
the sky.
(00'02")

A SWIRLING CLOUD
OF BATS FILLS
THE SKY.

TITLE MUSIC

M.15.
contd.

21'10"
segue
Title
Music

TK SEQ.7. (Dur: 01'13")
CLOSING TITLES

Title
Music
contd.

S/I TJs:

1. Doctor Who
TOM BAKER
2. Romana
LALLA WARD
3. Adric
MATTHEW WATERHOUSE
4. Aukon
EMRYS JAMES
5. Camilla
RACHEL DAVIES
Zargo
WILLIAM LINDSAY
6. Ivo
CLINTON GREYN
Marta
RHODA LEWIS
7. Tarak
THANE BETTANY
Habris
IAIN RATTRAY
Kalmar
ARTHUR HEWLETT
8. Veros
STACY DAVIES
Karl
DEAN ALLEN
Voice of K9
JOHN LEESON
9. Incidental Music
PADDY KINGSLAND
Special Sound
DICK MILLS
10. Production Assistant
ROS WOLFES
Production Unit Manager
ANGELA SMITH
Director's Assistant
JANE WELLESLEY
Assistant Floor Manager
LYNN RICHARDS

11. Film Cameraman
FINTAN SHEEHAN
Film Recordist
BRYAN SHOWELL
Film Editor
JOHN LEE
12. Visual Effects Designer
TONY HARDING
Video Effects
DAVE CHAPMAN
Vision Mixer
CAROL JOHNSON
Video-Tape Editor
ROD WALDRON
13. Studio Lighting
BERT POSTLETHWAITE
Studio Sound
JOHN HOWELL
Technical Manager
ERROL RYAN
Senior Cameraman
ALEC WHEAL
14. Costume Designer
AMY ROBERTS
Make-up Artist
NORMA HILL
15. Script Editor
CHRISTOPHER H. BIDMEAD
Graphic Designer
SID SUTTON
16. Designer
CHRISTINE RUSCOE
17. Executive Producer
BARRY LETTS
18. Producer
JOHN NATHAN-TURNER
19. Director
PETER MOFFATT
(c) BBC 1980

FADE SOUND AND VISION

PROG. DUR: 22'24"